

December 18, 2009

## Traditional treats



SANS ORNAMENTATION S. P. Ramh PHOTO: R. SHIVAJI RAO

Samarpanam hosted a vocal concert last week by S. P. Ramh, accompanied by M.S. Govindaswamy (violin), Tumkur Ravishankar (mridanga) and Tumkur Shashishankar (ghata).

Lalgudi Jayaraman's varna in Huseni raga andadi thala, "Kannanai Manivannanai", set the tone for a performance that showcased a wholesome aspect of the Carnatic idiom without exaggerated ornamentation or affectation. The Deekshithar compositions "Mahaganapathim" in Natta and "Sree Saraswathi" in Arabhi were followed by a brief alapana of Nayaki, replete with the tender touches crucial to its identity, and Thyagaraja's "Nee Bhajanagana" in adithala. Mukhari was next, elaborated with due emphasis on its distinctive phrases, and followed by "Enthanine Varnimthunu" in rupaka thala, augmented by a deeply evocative neraval. Deekshithar's 'Kamakshi' in Simhendramadhyamam raga and rupakathala was preceded by a brief alapana, and followed by a lilting 'Kelano Hari Thalano' in Surutti.

The main raga of the evening, Shankarabharana, was expanded in meticulous fashion with a variety of attractive phrases around the gandhara and panchama, specifying the different shades of the madhyama, and culminating in a profusion of sancharas around the thara sthayishadja, though the notes above were only briefly indicated before the final descent. Shyama Shastri's "Sarojadalaneethri" in adithala was rendered with a beautifully crafted neravalat "Samagana Vinodini".

While the kalpana swaras in the first speed ended with a raga bhava-infused segment covering the entire gamut, the second speed included avarthanas of diminishing length ending at the gandhara, with excellent support from the accompanying artistes.

MADHAVI RAMKUMAR